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**South  
Carolina  
Arts  
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**FY2000  
&  
FY2001  
Guide to  
Folk  
Arts  
Program**

Effective activity dates: July 1, 1999 - June 30, 2001

South Carolina Arts Commission  
**FY2000 & FY2001 Guide**  
**to Folk Arts Program**  
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## Mission

## Governance

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# About the South Carolina Arts Commission

The South Carolina Arts Commission (SCAC) was established in 1967, as an agency of state government to develop and implement a comprehensive statewide program to advance the arts in South Carolina, and to assure their excellence. The Commission directs its resources toward making the arts a part of the life experience of every SC citizen. The SCAC's primary source of funding is state tax dollars appropriated by the SC General Assembly. Grants from the federal government through the National Endowment for the Arts (NEA) comprise the Commission's secondary source of funding. Additional support for Arts Commission projects is provided by private foundations and community sponsors.

The mission of the Commission, as reaffirmed in February 1998, is as follows:

*With a commitment to excellence across the spectrum of our state's cultures and forms of expression, the South Carolina Arts Commission pursues its public charge to develop a thriving arts environment, which is essential to quality of life, education, and economic vitality for all South Carolinians.*

The Board of Commissioners, the governing body of the Commission, is composed of nine volunteer citizens appointed at large for three year terms by the Governor and confirmed by the Senate for the purpose of guiding the development of the arts in the state. Commissioners are residents of South Carolina who are selected for their practice of, participation in, or support of the creative and interpretive arts. The Commissioners attend grant panel meetings and meet regularly to take action on funding and formulating policy for the Arts Commission. All Commission meetings are open to the public and Commissioners are subject to the Ethics Act. Those serving currently as members of the Commission (as of January 1998) are:

Pat Wilson, Chair - Columbia, Richland County  
 Elizabeth N. Adams - Columbia, Richland County  
 Herman G. Bright - Walterboro, Colleton County  
 Judith W. Cooter - Greenville, Greenville County  
 Edward B. Hart, Jr., D.M.A. - Charleston, Charleston County  
 John B. Heaton - Aiken, Aiken County  
 Eligio Maoli - Columbia, Richland County  
 Martha A. Vaughn - Greenville, Greenville County  
 Sybil M. Whitenburg - Columbia, Richland County

The South Carolina Arts Commission offers a wide range of expertise to artists, arts organizations, educators, and local communities throughout South Carolina. To provide more personalized and thorough assistance to constituents, SCAC uses a regional/discipline arts coordinator staff structure. The arts coordinator staff administers and directs the programs of the agency. **Applicants are urged to contact the appropriate Commission staff well in advance of the application deadline to discuss their proposals.** Applicants are encouraged to submit drafts of applications so that staff may make suggestions before the application deadline. Each county is assigned to a regional arts coordinator who is available to aid local communities and groups in various types of technical assistance. Discipline arts coordinators are available to artists and statewide organizations for technical assistance. For contact information, please refer to page--- *Meet the Arts Commission Staff.*



## Eligibility Organizations

## Matching Funds Possible sources

# General Information for Applicants

The eligibility requirements below are basic for organization applicants requesting SCAC funds. Any additional eligibility requirements for a particular funding category are stated within the appropriate program-specific guidelines.

**Organizations** must meet the following requirements to be eligible to apply:

1. Serve the citizens of South Carolina in one of the following ways:
  - as a unit of government, or
  - as a private, nonprofit, tax-exempt agency

Nonprofit organizations must be incorporated and registered in the state of South Carolina with the Office of the Attorney General at the time of application, and must have received recognition of tax-exempt status from the Internal Revenue Service (IRS). In some programs, another nonprofit, tax-exempt organization or public agency may act as a *fiscal agent* for an organization that has not yet secured IRS tax-exempt status. A signed letter of agreement between both the applicant organization and the fiscal agent must accompany the application materials.

2. Have no overdue/incomplete grant reports or outstanding debts to SCAC.
3. Must be South Carolina-based and have a South Carolina address. Nonprofit organizations that are based in another state must be registered in South Carolina according to the procedures set by the Office of the Attorney General, have a South Carolina address, and provide arts activities in South Carolina to be eligible.

### General Requirement

Most grants must be matched at least dollar for dollar or 1:1 (applicant: SCAC). Some categories require a match of 2:1 or 3:1 (Applicant: SCAC). Consult program-specific guidelines for allowable funding requests and matching requirements or contact your regional or discipline arts coordinator for additional information and clarification.

- **Cash - Cash match** represents an applicant's cash outlay, including contributions to the applicant from other sources. All cash contributions expended by the applicant are allowable as part of the applicant's match, except grants from other SCAC sources. Generally, administrative costs may be used as a portion of cash match for grant-supported activities.
- **In-kind** - in addition to actual cash expenditures and cash income, the Commission allows organizations to claim professionals' time and goods/services (printing, utilities, telephone expenses, etc.) allocated toward the project for which a fee would normally be paid (though no currency exchanges hands) as a part of the match. See program-specific guidelines for allowable percentages of in-kind matching funds. Documentation in the form of accounting records, receipts, and invoices for such allocations must augment fiscal records and are subject to audit.
- **Accommodations taxes, non-SCAC federal, state and local grants, corporate and other private donations, etc.** The Commission encourages the use of these types of funds to match SCAC funds.



## Deadlines

Unless otherwise indicated in program-specific guidelines, all SCAC deadlines are *postmarked* deadlines, meaning that applications must be postmarked no later than the stated date, or, when the deadline occurs on a weekend or holiday, no later than the next business day. If the applicant prefers, applications may be hand-delivered to the SCAC offices before 5:00 PM of the deadline day. ***NO late or faxed applications will be accepted.*** Requests for deadline extensions may be made only prior to an application deadline and only for reasons of unforeseen extenuating circumstances such as natural disasters or personal tragedies. In these special cases, an applicant should, *prior to the deadline*, contact the regional or discipline arts coordinator who will present the case to the Director of Grants. The decision to either grant an extension or not will be made on a case-by-case basis by Commission management.

## Getting Help

All applicants are encouraged to call their Regional or Discipline Arts Coordinator prior to beginning the application process. Coordinators can assist applicants by clarifying questions on guidelines and eligibility, reviewing narrative drafts, and offering help in other application procedures. A complete listing of coordinators and their office telephone numbers is available in the Appendix of this Guide. Applicants are also encouraged to visit the SCAC website at:

***<http://www.state.sc.us/arts>***

## Steps in the Review Process

Although the review process varies according to category, the process always involves a qualitative evaluation of some kind. The following steps apply to categories involving non-staff panels that are open to the public. (See program-specific guidelines to determine the review process for each category.)

1. Applications and fees (if applicable) are received at SCAC and logged into database.
2. Grants office staff checks applications for eligibility, accuracy and completeness and acknowledges receipt of each application with notification that all materials are complete or missing items that must be submitted.
3. A staff and management panel reviews the applications and recommends allocation of funds for each category.
4. SCAC Board of Commissioners determines the allocation per funding category and discipline based on the number and amount of requests, staff recommendations, and other factors.
5. Panels, composed of artists, arts administrators, and community arts representatives from the approved panel pool and staff (where appropriate) are appointed.
6. Each application is assigned to a panel according to its funding category and discipline. Application materials are copied and distributed to panelists for individual review and ratings according to review criteria stated in the program-specific guidelines.
7. Grant review panel meetings are scheduled. Applicants are notified of specific dates and approximate times so that they may attend.
8. During panel meetings, applicants are NOT permitted to respond to questions posed by panelists nor provide updated information. Regional and discipline arts coordinators may provide factual answers to questions posed by panelists that cannot be answered by application materials.
9. Panelists' ratings are averaged to reach each applicant's overall rating.
10. After panels have rated the applicants, they are told the amount of funding that has been allocated for the category and provided the funding histories of applicants in preparation for recommending levels of funding. Grants office staff provides assistance for determining funding formulas, but each panel decides on the process.
11. The staff and management panel reviews the recommendations of all panels in preparation for presentation to the Board of Commissioners who make the final funding decisions.



## Appeals Process

## Legal Assurance of Compliance

An appeal process is available for applicants who believe they have not received fair consideration by the Commission. An appeal request, stating the reasons for the appeal, must be submitted in writing to the Executive Director within 30 days of the date of the written notification from the Commission. An appeal may be granted solely at the discretion of the Board.

### Public Information

All applicants become part of a public process, and the fact of their applying, along with information included in their applications, becomes part of the public record and is, therefore, public information. Grant recipients must comply with the SC Freedom of Information Act.

### Federal and State Law

Grants made by the South Carolina Arts Commission are subject to the conditions and requirements listed below. These conditions are stipulated by federal law, state law and South Carolina Arts Commission policy. It is the applicant's responsibility to sign assurance forms agreeing that their individual project or organization and project comply with all other South Carolina Arts Commission terms and conditions and all regulations of the National Endowment for the Arts pursuant to the following federal acts:

**Title VI of the Civil Rights Act of 1964** provides that: No person in the United States shall, on the grounds of race, color, or national origin, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity receiving Federal financial assistance (Section 601).

**Title IX of the Education Amendments of 1972** provides that: No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any educational program or activity receiving Federal financial assistance.

**The Age Discrimination Act of 1975** provides that: No person in the United States shall, on the basis of age, be excluded from participation in, be denied the benefits of, or be subject to discrimination under any program or activity receiving Federal financial assistance.

**PEOPLE WITH DISABILITIES** Grantees will be required to be in compliance with both Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) of 1990. **Section 504** provides that: No otherwise qualified person with a disability in the United States, shall solely by reason of his or her disability, be excluded from the participation in, be denied benefits of, or be subjected to discrimination under any program or activity receiving Federal assistance. **The Americans with Disabilities Act** extends the protections of the Civil Rights Act of 1964 by: 1) prohibiting discrimination in employment based on disability; 2) requiring places of public accommodation (including arts organizations) to be accessible to people with disabilities; 3) mandating gradual replacement of buses and railroad cars with equipment that can accommodate people with disabilities; and 4) making telephone services available to people with hearing and speech impairments.

**Drug Free Workplace Act of 1988** requires that employees of the grantee not engage in the unlawful manufacture, distribution, dispensation, possession, or use of controlled substances in the grantee's workplace or work site.

**Fair Labor Standards Act** requires that all professional performers, artists, related and supporting personnel employed on projects or productions which are financed in



## After the Grant Award

whole or in part under the grant will be paid not less than the minimum compensation as determined by the Secretary of Labor in Parts 3, 5, 505 or Title 29 of the Code of Federal Regulations. No part of any project shall be performed or engaged in under working conditions which are unsanitary, hazardous, or dangerous to the health and safety of the employees engaged in the project.

### GIVING CREDIT

- **TO SCAC & NEA:** Funds awarded by the Commission are public monies, and therefore, an organization receiving funds or support from the Commission must give appropriate credit to the South Carolina Arts Commission and the National Endowment for the Arts in all advertising, news releases, printed materials and promotion and publicity. This credit should be prominently positioned near the name of the sponsoring organization using the following wording: "THIS PROJECT IS FUNDED IN PART BY THE SOUTH CAROLINA ARTS COMMISSION WHICH RECEIVES SUPPORT FROM THE NATIONAL ENDOWMENT FOR THE ARTS." Where no printed program for a funded project exists, grant recipients must make at least one public announcement during the activity giving credit to the South Carolina Arts Commission noting that the Commission receives support from the National Endowment for the Arts. Failure to provide appropriate credit may result in reduction or cancellation of grant funds.
- **TO LEGISLATORS:** Grant Programs are funded in part through state funds which are appropriated to the South Carolina Arts Commission by the General Assembly. It is important for grant recipients to express their appreciation to their legislators for such support. Upon receiving notification of a grant award, grant recipients are responsible for informing their legislators of Commission funding. Unless the Commission specifies an exemption, the grant recipient is also responsible for inviting their legislators to all grants-sponsored events.

## Contracts

When a grant is approved, a contract specifying the terms of the grant is sent to the grant recipient. The Commission must receive a signed grant contract before any funds are disbursed and the grantee must not be in default on previously awarded grants. Contracts must be signed by the individual who can legally obligate the organization (Authorized Official). Adjustments to grants, such as the substitution of one artist for another, or changes in dates residencies will take place do not require SCAC staff notification or approval, but should be noted in Final Reports. **Major changes in activities, personnel or budget must be submitted by the grantee and approved in advance and in writing by SCAC staff.**

## Award Reductions

Because of unanticipated state revenue shortfalls, the Commission may be required, by the Legislature or Budget and Control Board, to reduce the agency budget at any time during the year. It is possible that a required state agency budget cut could reduce award amounts in mid-year. The Commission, therefore, reserves the right to reduce award amounts commensurate with budget adjustments set forth by the Legislature or Budget and Control Board.

## Grant Cancellation

The Commission reserves the right to withhold, cancel and request return of funds allocated to a grantee in the event the grantee does not meet specified reporting deadlines, or changes the project without prior Commission approval.

## Payments

Due to Federal audit regulations, the Arts Commission cannot provide advance payments to grantees. However, up to two (2) partial payments may be requested throughout the grant period prior to two months of a grant's end date, at which time only final payments may be requested. Grant Expenditures Certification forms are submitted to the Grants Office by the grantee certifying that grant funds and required matching funds have been expended.

## Record-Keeping & Reporting

Accurate records of the project and expenditures must be kept for all activities related to the grant for a period of three years after the completion of the project. Financial records must be made available for audit upon request by the South Carolina Arts Commission and/or the National Endowment for the Arts.

**FINANCIAL MANAGEMENT:** A grantee shall use an accounting system that is in accordance with generally accepted accounting standards and principles including, but not limited to, the following:

- a) Accurate and complete disclosure of all financial grant activity in accordance with the SCAC reporting requirements.
- b) A system which clearly separates grant funds from other revenues and maintains records which identify the source and use of funds for grant supported activities.
- c) Supporting source documentation of all grant-related expenditures, such as letters of agreement, contracts, purchases orders, invoices, bills, etc.
- d) Maintaining financial records for a minimum of 3 years after completion of the grant.

**FINAL REPORTS:** A final evaluation report with the financial and other documentation is required of all grant recipients. Grantees receiving multi-year support must submit a final report at the end of each funded year. Final reports for projects are due no later than thirty (30) days after the grant end date or by June 1, whichever is earlier and as stated in the contract. **Grantees whose projects end after June 1 must request an extension from the SCAC Grants Officer before June 1.** Final Report forms are sent with contracts and Reimbursement Certification Forms (to request payment).



# FOLK ARTS

## What are Folk Arts?

## Why Support Folk Arts?

## Use of Funds

The term *folk* has many definitions. "Quaint," "old-timey" or "simple" are terms that some equate with "folk", but the word means much more than that. "Folklore" literally means "wisdom of the people," the shared knowledge that helps form a group's identity. *Folk arts* are the creative expressions of groups who share a common culture by virtue of their ethnicity, race, religion, occupation, geographic region or other factors. This collection of people is known as a *folk group*. The music, dance, crafts, storytelling and other arts of a folk group reflect that group's common knowledge, beliefs, customs and values. Folk arts, also known as *traditional arts*, are usually transmitted through word of mouth and through community apprenticeships, rather than through formal education. Folk arts may adapt over time to suit changing tastes and technologies, as well as the creativity of individual artists, yet they continue to reflect the history and values of their folk group. Some of our state's best known examples of folk arts are sweetgrass basketry and Catawba Indian pottery. For more information on folk arts and folklore: *Collecting South Carolina Folk Arts: A Guide* by Gary Stanton is available from your public library or from the McKissick Museum (803)777-7251.

The Folk Arts Program of the South Carolina Arts Commission (SCAC) supports programs that promote greater understanding and visibility of, and appreciation for, South Carolina's many cultures through documentation and presentation of traditional art forms and their practitioners. Folk arts are often found within the home, church or other semi-private settings rather than the usual arts venues such as concert halls or galleries. People often overlook the value of folk arts because they see them as routine activities or underestimate the skill and creativity involved in mastering them. These reasons and others have kept folk arts from getting their due exposure in public settings. Yet, documenting and presenting folk arts helps us to celebrate that which makes the cultures of our region distinctive. It also helps us to see commonalities across cultures. Folk Arts can show us what values remain consistent in our society and what has changed over time. Most of all, presenting folk arts can help us find creativity in everyday life.

South Carolina's rich traditional culture offers many opportunities for folk arts documentation and programming. Priority is given to projects that provide recognition and support for individual South Carolina traditional artists. The program will support well-planned *fieldwork*, the process of researching, identifying, interviewing and documenting folk artists. SCAC also funds projects involving *revivalists*, those who have adopted an art form of a folk group that is not their own or who have not "grown up in the tradition." These artists, who may have learned through formal education or be self-taught, have made a commitment to learn and practice the tradition. Please note, however, that projects involving revivalists are a lower funding priority, as are projects that involve recreating historic folk arts that no longer have any living folk practitioners. Local arts agencies and individual artists are encouraged to form partnerships for apprenticeships, residencies or other projects. As with any arts programming, effective documentation and presentation of folk artists require careful planning and execution. The dynamics of working with community-based, traditional art forms can present programmers with a new set of issues and challenges. **Funding may be used for, but is not limited to the following:**

- Documentation of an artist or art form through audio tape, videotape, film or photography. NOTE: Documentation projects must include some form of public presentation of the folk artist or the documentary materials, including concerts, radio programs, workshops, recordings or exhibitions;
- Survey of a community to identify its folk artists;



## Restrictions

- Presentation of folk artists through concerts, workshops, festivals, exhibitions, radio programs or other public programming;
- Projects that promote public knowledge of a folk art form or serve to sustain that art form such as apprenticeships, and projects that support production, documentation and distribution of folk artists' work. Examples include production of publicity materials and acquisition of difficult-to-obtain materials or equipment for artists' work.

- ① General oral history projects, projects that are limited to an historical focus, and projects that present historical recreations of past lifestyles are ineligible.
- ② Projects that have been supported by two (2) previous SCAC Folk Arts grants are ineligible.

## Eligibility Requirements

Unit of government, or currently registered charitable organization with the Office of Attorney General of the State of South Carolina that either has its own federal tax-exempt status with the IRS or applies through a fiscal agent.

## Deadlines

**April 1, 1999**

**April 1, 2000**

## Funding Range

Up to \$5,000 **Note:** Due to limited funds, requests are rarely funded in full.

## Match

1:1 (Applicant:SCAC) 50% of the applicant's match must be cash.

## Filing Fee

None

## Review Process

Arts Commission staff review applications for eligibility, conformity to guidelines, accuracy and detail of budget, clarity of narrative, completeness of packet, compliance with grant requirements, and confirmation of required support materials. Panelists, composed of folk arts specialists, review and rate grant applications on the basis of specific criteria listed in the guidelines. The Folk Arts panel makes funding recommendations to the Arts Commission Board based on overall ratings and funding histories. The Board makes all final funding decisions.

## Required Application Materials

Each page/item of materials must be labeled with the name of the applicant organization and be submitted in a format suitable for copying, with legible type face (do not reduce type). **Do not use 3-ring binders, folders, or bind the application materials in any way other than with staples, binder clips, or paper clips.** The application package must include two collated sets as follows:

**Full set: ① - ⑨**

**Second set: copies of ① - ⑥**

- ① An original completed and signed standard grant application form.
- ② A Narrative, not to exceed 4 numbered pages, must address the topics below. Each item in the Narrative should be identified by the appropriate number, letter and topic heading.



## I. Project Description

Give a brief summary of the proposed project.

## II. Artistry

- A. What traditional artists or revivalists are involved in this project?
- B. What is the relationship of the traditional art form to the community?
- C. Is the artist a member of the folk group, or does he or she have a long-standing relationship with it?

### Artistry Section Review Criteria - 50 points

The project involves artists whose primary work exhibits high quality in the area of folk and traditional arts.

Indicators:

- The artists involved are either *folk artists* or *revivalists*. Priority is given to folk artists;
- The artist's work is of high quality, as demonstrated by support materials. (Item ②, support materials submitted.)
- There is evidence that the artists involved are recognized as capable practitioners of their art forms within the *folk group*.

## III. Impact

- A. What is the motivation for the project?
- B. Why is it important for your organization, your community, and/or the state, including information on how and by whom this need was identified?
- C. Who is the target audience?
- D. How does this project benefit the artists involved?

### Impact Section Review Criteria - 30 points

The project can raise the visibility of and appreciation for the art form within the *folk group* and/or build bridges between the folk community and other groups by raising awareness about the art form. The applicant demonstrates a commitment to folk arts documentation and/or programming through consistent past programming or plans for future projects.

Indicators:

- The project involves and impacts members of the folk group as well as other audiences;
- There is a demonstrated need for the project. Particular consideration will be given to projects and applicants whose needs cannot be met through other means;
- The project has the potential to promote a broader understanding of traditional arts by presenting them in context and/or with quality interpretive material. Emphasis is on folk arts as living tradition rather than historic artifact.

#### IV. Project Management

- A. What are the specific project activities by which the objectives will be accomplished? Include a project timeline, event times and locations, persons responsible, project participants, and roles of partners.
- B. What are the measurable changes that will result from the project?

##### Project Management Section Review Criteria - 20 points

The application presents a project that is manageable and achievable within the scope of the activities of the applicant organization.

##### Indicators:

- The project involves personnel with knowledge of *fieldwork* and/or folk arts programming methods (Item ③);
- The proposed project activities are appropriate and feasible;
- The proposed budget is appropriate and feasible (Item ③);
- The methods used to evaluate the outcomes of the project are appropriate and effective;
- The application and support materials are complete.

**NOTE: Italicized terms are defined on page 36L.**

- ③ Detailed budgets for the project using the same headings as Attachment A of the standard application form. Itemize all expenses and sources of revenue.
- ④ Listing of all current & proposed project positions with brief descriptions. Including names (indicate with asterisks those who are African-American, American Indian/Alaska Native, Asian, and Hispanic), titles, and salary ranges.
- ⑤ Brief résumés for principal artistic and administrative project personnel.
- ⑥ Applicant's current board of directors list with occupations/professional affiliations indicating with asterisks those who are African-American, American Indian/Alaska Native, Asian, and Hispanic.
- ⑦ Copy of applicant's current letter of registration or exemption under the SC Charitable Solicitations Act.
- ⑧ Copy of applicant's current by-laws and IRS tax-exempt letter.  
*OR*  
If applying through a fiscal agent, a copy of applicant's current by-laws, a copy of fiscal agent's IRS tax-exempt letter, and copy of formal agreement between applicant and fiscal agent that outlines the working relationship and responsibilities of both parties.
- ⑨ Support materials including letters of support and samples of artist's work (up to 10 35 mm slides, photographs, recordings, VHS videotapes). See Section IV, page 59 of the *SCAC FY2000 & FY2001 Guide to Grant Programs* for more information. **Note: If work samples are to be returned, a stamped, self-addressed envelope must be enclosed.**



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<b>Rick Dalton</b>	<b>Technical Director for Media Arts Center</b>	<b>803-734-8684 daltonri@arts.state.sc.us</b>
<b>Lori Kornegay</b>	<b>Assistant Visual Arts Coordinator</b>	<b>803-734-8315 korneglo@arts.state.sc.us</b>
<b>Brian Newman</b>	<b>Manager for Southeastern Media Institute Assistant Arts Coordinator for Media Arts Center</b>	<b>803-734-8673 newmanbr@arts.state.sc.us</b>
<b>Felicia Smith</b>	<b>Editor <i>Untitled</i> Assistant Arts Coordinator for Program/Regional Coordinator Support</b>	<b>803-734-8768 smithfel@arts.state.sc.us</b>
<b>Cydney Berry</b>	<b>Administrative Specialist to Program Directors for Artist Roster, Community Arts Residencies, Cultural Visions, Design Arts, Literary Arts, Performing Arts and Special Projects</b>	<b>803-734-8757 berrycyd@arts.state.sc.us</b>
<b>Gwen Boykin</b>	<b>Administrative Specialist to Program Directors for Arts in Education Program, Folk Arts, Media Arts, Multicultural Initiatives, Rural Arts and Visual Arts</b>	<b>803-734-8766 boykingw@arts.state.sc.us</b>



# ORGANIZATION PROFILE

Last Updated:

LEGAL NAME:

Federal Employer ID#:

address:

If applicable -- The above is a division/department of: \_\_\_\_\_

Yr. Founded: \_\_\_\_\_ Fiscal Yr. Starts: \_\_\_\_\_ Ends \_\_\_\_\_ Fed. Tax Status: \_\_\_\_\_ Year of SC Incorporation: \_\_\_\_\_

Name in which IRS determination letter was issued: \_\_\_\_\_

AKA: \_\_\_\_\_

ARTISTIC FUNCTION(s) - # by priority: \_\_\_\_\_ PRODUCING \_\_\_\_\_ PRESENTING \_\_\_\_\_ SERVICE \_\_\_\_\_ EDUCATION  
\_\_\_\_\_ Other \_\_\_\_\_

DISCIPLINE(s) EMPHASIZED - # by priority: \_\_\_\_\_ Dance \_\_\_\_\_ Music \_\_\_\_\_ Opera \_\_\_\_\_ Theatre \_\_\_\_\_ Visual \_\_\_\_\_ Design \_\_\_\_\_ Crafts  
\_\_\_\_\_ Photography \_\_\_\_\_ Media \_\_\_\_\_ Literature \_\_\_\_\_ Folk Arts

## ORGANIZATION MISSION STATEMENT

## CURRENT STAFF/BOARD

Number of	African-American	Amer. Indian/ Alaska Native	Asian	Hispanic	White	Totals
Full-Time Paid Professional Staff						
Full-Time Paid Other Staff						
Part-Time Paid Professional Staff						
Part-Time Paid Other Staff						
Volunteers						
Artists on staff/Group Members						
Board						
TOTALS:						

## SERVICE AREA PROFILE

SERVICE AREA: ☐ Statewide ☐ County(ies) list: \_\_\_\_\_

☐ City ☐ Community

POPULATION: Total# \_\_\_\_\_ %African-American \_\_\_\_\_ %American Indian/Alaska Native \_\_\_\_\_ %Asian  
\_\_\_\_\_ %Hispanic \_\_\_\_\_ %White  
\_\_\_\_\_ %Youth \_\_\_\_\_ %Seniors

Identify special populations served: \_\_\_\_\_

ECONOMIC Characteristics: Median Income \$ \_\_\_\_\_ Per Capita Income \$ \_\_\_\_\_ % Unemployment

Describe any Characteristics Unique to Area or Population Served:

# ORGANIZATION PROFILE

ORGANIZATION NAME:

## FACILITIES

Type of Space	# of	O, R, I?	Physical address if different than organization	Size/ Seating Capacity

**Type of Space:** W=Workshop/Classroom; M=Meeting Rm, E=Exhibition Space; G=Gallery; P=Performance Space; O=Office; S=Artist Studio  
O, I, R: O=Own; R=Rent; I=In-kind

**Asterisk any facilities above that are NOT accessible to persons with disabilities**

In the space below, summarize inadequacies and/or changes planned within next 5 years, specifically related to staffing, facilities, and technology acquisition.



# FY2000 GRANT APPLICATION for ORGANIZATIONS

**I. APPLICANT**

Legal Name

Federal Employer ID#

Street Address

Mailing Address (if different from above)

City

State

Zip Code

County

Daytime Phone

FAX#

E-Mail Address

**PRIMARY ORGANIZATIONAL FUNCTION:**☐ Arts Producing☐ Arts Presenting☐ Arts Service☐ Arts Education☐ Non-Arts**II. FISCAL UNIT/AGENT**

a Fiscal Agent is required  
 if an organization does not  
 have federal tax-  
 exempt status

Legal Name

Street Address

Mailing Address (if different from above)

City

State

Zip Code

County

Contact Person

Title

Daytime Phone

FAX#

E-Mail Address

**III. APPLICATION CATEGORY**Check only one ☐ category below:☐ AIE Strategic Project☐ AIE Comp. Planning☐ AIE ABC Advancement☐ Biennial Operational Support

+ \_\_\_\_\_ Subgranting

☐ Annual Operational Support

+ \_\_\_\_\_ Subgranting

☐ Annual Project Support☐ Cultural Visions☐ Design Arts☐ Folk Arts☐ Quarterly Project☐ Quarterly Multicultural: Development☐ Quarterly Multicultural: Planning☐ Quarterly Multicultural: Training Subsidy☐ Quarterly Rural Arts☐ Quarterly Community Tour☐ Other: \_\_\_\_\_**IV. CERTIFICATION**

We certify to the Commission that:

1. The applicant is in compliance with stated eligibility requirements, and ALL information contained in this application is true and correct to the best of my knowledge;
2. The filing of this application and signature have been authorized by the governing body of the applicant;
3. The activities and services for which assistance is sought will be administered by or under the supervision of the applicant solely for the described projects and programs; and
4. The applicant and any organization that it assists will comply with all applicable Federal and State laws when conducting any program activity for which the applicant receives financial assistance from the Commission.

Authorized Official: Typed Name &amp; Title

Signature

Date

If applicable

Fiscal Unit/Agent Authorized Official: Typed Name &amp; Title

Signature

Date

# ORGANIZATION GRANT APPLICATION SUMMARY PAGE

APPLICANT NAME:

V. PROPOSAL

Project Title or Operational Support:

Primary Project Discipline:

Project Activity Type:

Operational Support/ 1 yr. = \$	_____	for period starting	—	ending
Subgranting/ 1 yr. = \$	_____			
TOTAL REQUEST = \$	_____		—	_____
or PROJECT REQUEST = \$	_____		—	_____

SUMMARIZE PROPOSAL IN THIS SPACE.

*All applicants are urged to discuss application process & proposal content with appropriate SCAC staff prior to applying.*

Name of SCAC staff person applicant was advised by: \_\_\_\_\_

FOR SCAC USE ONLY: \_\_\_\_\_ \$ \_\_\_\_\_  
AUTHORIZED APPROVAL AWARD AMOUNT DATE

MAIL APPLICATION, ATTACHMENTS, and FEE, if applicable, TO: Grants Office, S.C. Arts Commission, 1800 Gervais St., Columbia, SC, 29201



APPLICANT NAME:

ATTACHMENT A-1

# FINANCIAL PROFILE

EXPENSE DETAIL	ITEM	FY____ (completed yr)	FY____ (current yr)	FY____ (projected yr1)	FY____ (projected yr2)
	INCOME DETAIL	<b>Personnel:</b> Administrative Artistic Technical/Production Other  <b>Outside Fees &amp; Services</b>  <b>Space Rental</b>  <b>Travel</b>  <b>Marketing</b>  <b>Subgranting</b>  <b>Remaining Operating Expenses</b> _____ _____ _____ _____ <b>TOTAL CASH EXPENSES:</b>  <b>In-Kind:</b> Prof. Services _____ Goods & Materials _____ <b>TOTAL IN-KIND:</b>			
<b>TOTAL EXPENSES:</b>					
INCOME DETAIL	Applicant Cash Admissions/Sales Contracted Services Revenue Private Support: Corporate _____ Foundation _____ Other _____ Government Support/Grants: Federal _____ State/Regional _____ Do NOT include SCAC request above County ATAX _____ County Other _____ City ATAX _____ City Other _____ Capital Expenditures (may be used only as part of cash match.) Other Revenue: _____  <b>TOTAL CASH INCOME:</b> <b>TOTAL IN-KIND:</b> <b>SCAC GRANT REQUEST:</b>				
	<b>TOTAL INCOME:</b>				

APPLICANT NAME:

ATTACHMENT A-2

## FINANCIAL PROFILE

If applicable, give narrative and dollar amount information on the following:

1. Cumulative Surplus/Deficit

2. Endowment

3. Cash Reserve

4. Capital Campaign



**TERMS****DEFINITIONS**

ATAX	cash support derived from either county or city accommodations tax revenue.
administrative personnel expense	total cash payments for <u>employee</u> salaries, wages, and benefits for the executive and supervisory administrative staff, such as program directors, business managers, and press agents; clerical staff such as secretaries, bookkeepers; and supportive personnel such as maintenance employees, security staff, ushers and box office personnel.
admissions	revenue derived from the sale of admission, tickets, subscriptions, memberships, etc., for events for an organization or project.
applicant	the legal name of the applicant
applicant cash	funds from applicant's present or anticipated cash resources that applicant plans to allocate to the project or general fund. Documentation in the form of accounting records, receipts and invoices for such allocations must augment fiscal records and are subject to audit.
applicant match	amount of proposal expenses that applicant plans to fund from non-SCAC sources. This amount must equal <i>at least</i> the Required Match ratio listed in the guidelines for the application category selected.
application category	SCAC grant category of funding. Check only one category per proposal.
artistic personnel expense	total cash payments for <u>employee</u> salaries, wages, and benefits for artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, filmmakers, writers and other artists, etc.
capital expenditures	expenses for purchase of buildings or real estate, renovations or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc. <b>May be used only as part of cash match.</b>
certification	application must be signed by the authorized official of organization, and of the Fiscal Unit/Agent if applicable, or the individual artist applicant in order to certify veracity of application.
contracted services revenue	income earned by providing contractual services to clients or other organizations.
corporate	cash support derived from contributions by businesses, corporations, and corporate foundations.
creative time	the cash value of the applicant artist's creative or technical/production time. Follow the steps on the application form to compute allowable creative time.
fiscal unit/agent	if an applicant organization does not have 501(c)(3) tax-exempt status from the IRS, a fiscal unit or agent with such status must be used. A written letter of agreement, signed by both the applicant and fiscal agent, outlining the relationship and responsibilities must be included as part of the application materials. See <i>Guide to Grant Programs</i> for further information.
foundation	cash support derived from grants given by <u>private</u> foundations.
government support/grants	appropriations given for project or operations of an organization by governmental agencies, or the proportionate share of such moneys, allocated to the project or organization.
in-kind	items or services for which a fee would normally be paid, provided to the applicant at no cash

	cost. To be considered in-kind, donated goods/services must be necessary to the organization or project, i.e., these goods/services would be purchased if not donated. Professional services must be donated by a professional working in that profession and valued on the provider's professional rate.
marketing	all cash expenses for marketing/publicity/promotion. Do not include payments which belong under "personnel" or "outside fees & services." Include costs of advertising, printing and mailing of brochures, flyers, posters, and food, drink, and space rental when <b>directly</b> connected to marketing. For fundraising expenses, see "remaining operating expenses".
operational support	pertaining to the general operations of an organization and not a specific project.
organization profile	form which requests information about an organization's mission, constituency, staff/board, and facilities. An applicant's profile may be updated as needed.
outside fees & services	total cash payments for the services of individuals who are not normally considered employees of the applicant, but are consultants or employees of other organizations. This includes artistic fees for artists serving in non-employee/non-staff capacities.
primary project discipline	select one of the following general disciplines: dance, music, opera, theatre, visual arts, design, crafts, photography, media, literary, interdisciplinary and folk, or specific categories within these disciplines such as ballet, musical comedy, fibre, prose, etc.
private support	general description of funding allocated from private sector sources such as corporations, foundations and individuals.
project activity type	using the following standard activity types select one that most closely describes your activity: <ul style="list-style-type: none"> <li>▪ acquisition</li> <li>▪ audience services</li> <li>▪ creation of a work of art</li> <li>▪ concert/performance/reading</li> <li>▪ exhibition</li> <li>▪ fair/festival</li> <li>▪ identification/documentation</li> <li>▪ institution/organization establishment or support</li> <li>▪ arts instruction</li> <li>▪ marketing</li> <li>▪ administrative or artistic professional support</li> <li>▪ recording/filming/taping</li> <li>▪ publication</li> <li>▪ repair/restoration/conservation</li> <li>▪ research/planning</li> <li>▪ school or other residency</li> <li>▪ seminar/conference</li> <li>▪ equipment purchase/lease/rental</li> <li>▪ distribution of art</li> <li>▪ apprenticeship/internship</li> <li>▪ regrantee (subgrantee)</li> <li>▪ translation</li> <li>▪ writing about art</li> <li>▪ professional development/training</li> <li>▪ stabilization/endowment/challenge</li> <li>▪ building public awareness</li> <li>▪ technical assistance</li> </ul>



project support	funding for a specific arts activity.
project title	a one-line description of proposed activity.
proposal information	all the specific information of the project or operational support request including a concise, yet thorough outline of the application narrative.
remaining operating expenses	includes all cash expenses not listed in other categories and specifically identified with the project. examples include scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, sets and props, equipment rental, insurance fees, fundraising expenses, etc.
request	amount of SCAC funding for which applicant is applying.
space rental	total cash payments for rental of office, space, rehearsal space, theatre, gallery, etc.
subgranting	total of organization's budget spent on subgranting to other organizations and artists.
supplies and materials	total cash payments for items necessary for completion of the project, such as paper, canvas, paint, clay, lumber and nails, photographic supplies, scripts and scores, etc. Itemize these expenses in detailed budget.
support materials	materials either required or suggested to be included with application packet. Detailed information on what to submit and in what format may be found in the <i>Guide to Grant Programs, Section IV: Instructions - Submitting Support Materials</i> . Written listings with descriptive information must accompany support materials.
technical/production personnel expense	total cash payments for employee salaries, wages, and benefits for technical management and staff, such as technical director; wardrobe, lighting and sound crew; stage manager, stagehands; video/film technicians; exhibit preparers and installers.
travel	include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rentals, etc. For transportation not connected with the travel of personnel, such as trucking, shipping, or hauling expenses, include in "remaining operating expenses".



**Address Correction Requested**



James Johnson, Jr.  
SC State Library  
Box 11469  
Columbia, SC 29211

